

GCE

Classics: Latin

Unit **F362**: Latin Verse and Prose Literature

Advanced Subsidiary GCE

Mark Scheme for June 2014

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2014

Annotations

	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Slash
	Consequential error
	serious error
	Omission mark
	Unclear
	Tick
	Cross
	Benefit of doubt
	minor error

MARK SCHEME

Question	Indicative Content	Mark	Guidance
1 a	<p>Repeated rhetorical questions suggest Cicero should have no need to say anything about them- the comparison with Verres should be obvious.</p> <p>The anaphora of <i>quid de?</i> goes along with the rhetorical questions</p> <p>The generals' individual achievements are listed, and are also stressed by stylistic features:</p> <p>Marcellus captured Syracuse, a very lavishly magnificent city <i>ornatissimam</i> - use of the superlative here</p> <p>Scipio waged war in Asia and defeated Antiochus a most powerful king <i>potentissimum</i> - another superlative.</p> <p>Paulus overpowered king Perses by force and courage <i>vi et virtute</i> word doubling and alliteration of 'v' helps stress the point. (and perhaps Verres has no idea what true <i>virtus</i> is).</p> <p>Mummius destroyed Corinth whose artistic quality is emphasised by a triple superlative <i>pulcherrimam atque ornatissimam , plenissimam rerum omnium</i> (and Mummius did not steal any of those mighty art works, is the implication).</p> <p>He also brought many cities in Achaea and Boeotia under Roman power.</p>	6	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 4 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>

Question	Indicative Content	Mark	Guidance
	<p>'Many' <i>multas</i> is given extra emphasis by being separated from <i>urbes</i> and <i>imperium dicionemque</i> given force by the word doubling.</p> <p>Mummius brought these cities under the power and control of the Roman people <i>populi Romani</i> in implied contrast to Verres' selfishness with his 'conquests'</p> <p>The range of military achievements of the Roman generals listed is also stressed by the range of verbs used: <i>cepit, vicit, subegit, superavit, sustulit, subiunxit.</i></p>		
1b (i)	They were rich in virtue and honour or empty of statues and paintings/works of art.	1	
1b (ii)	Verres is greedy.	1	Accept any sensible contrast with the generals themselves in i.

Question	Indicative Content	Mark	Guidance
1 c	<p>at vero ... videmus But indeed we see the whole city, the temples of the gods and all parts of Italy decorated with gifts and monuments of those men.</p> <p>vereor ... ut I am afraid that these things might by chance seem to some people too ancient and now obsolete; for then everyone was so equally of this kind that</p> <p>haec ... videatur this praise of outstanding courage and innocence not only seems to belong to the men, but also to those times.</p>	15 The passage has been divided into three sections, each worth 5 marks. Award upto 5 marks per translated section according to the 5-mark grid.	<p>[5] Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed</p> <p>[3] Most of the meaning conveyed, but several errors</p> <p>[2] Half the meaning conveyed, the rest seriously flawed</p> <p>[1] A minority of meaning conveyed.</p> <p>[0] No elements of meaning conveyed; no relation to the Latin at all. NB consequential errors should not be penalised.</p>
1 d	<p>Any 3 of:</p> <p><i>magnifice et ornate convivium comparat</i> He arranged the banquet magnificently and elegantly.</p> <p><i>rogat ... invitet</i> He asked Rubrius to invite anyone he liked.</p> <p><i>locum sibi soli si videatur relinquat</i> But just to leave a place for himself, if he liked.</p> <p><i>etiam filium ... ad cenam</i> He even sent his son away to dine at a relative's house.</p>	6	<p>1 mark per point made 1 mark for each correct supporting Latin reference.</p>

Question	Indicative Content	Mark	Guidance
	<p><i>calere res</i> is a significant euphemism/litotes, perhaps.</p> <p>Cicero moves to direct speech to give immediacy and drama to the next step- with some characterisation of the sly Rubrius.</p> <p><i>quaeso</i> suggests insincere politeness.</p> <p>The quick sketch of Philodamus and his not unreasonable shock then points up the attitude of Rubrius and the Roman guests by contrast.</p> <p><i>summa gravitate et iam id aetatis et parens</i> has a tricolon feel in addition to the content in the meaning</p> <p><i>obstipuit</i> key word choice for the reaction and promoted in the sentence</p> <p><i>hominis improbi</i> key word word for Rubrius.</p> <p><i>instare Rubrius</i> brief and forceful use of the historic infinitive promoted in its sentence too.</p> <p><i>ut aliquid responderet</i>, suggests both the bewilderment of Philodamus and his polite need to say something.</p> <p>His explanation is very reasonable, with balance in the word order in <i>convivio virorum accumberent mulieres</i>.</p> <p><i>hic tum</i> suggests planned timing perhaps?</p> <p><i>alius ex alia parte</i> suggests it was not just Rubrius who was interested in the plan on the girl.</p> <p>More characterising and dramatic direct speech follows.</p> <p><i>enim vero</i> , perhaps rather brusque/rude</p> <p>placing of <i>ferendum</i>, suggests brusqueness</p> <p><i>vocetur mulier</i> short sentence with promotion of <i>vocetur</i>, possibly disparaging word choice of <i>mulier</i>, considering the presence of her father as their host;</p> <p>all these convey the (appalling) behaviour of the Romans.</p>		

Question	Indicative Content	Mark	Guidance
1g	<p>Generally a very sympathetic picture is drawn of the victims' status (especially as friends and allies of the Romans) and qualities, their ill-treatment and their response.</p> <p>The following points from the text might be discussed:</p> <p>Aspendus: An old and famous town full of high quality art works e,g the lyre player.</p> <p>Perga: had a shrine of Diana that was very ancient and held very sacred.</p> <p>Verres' looted art works described as painful and distressing to see and contemplate, products of thievery, plunder from provinces, spoils of friends and allies.</p> <p>Picture of the distress of envoys from Asia and Achaea who saw their art works in the forum and worshipped them there gazing on them, with tears in their eyes.</p> <p>They thought that Rome was inevitably going to destroy her friends and allies.</p> <p>Ironically they thought this when in the forum, where previously those who had harmed friends and allies were tried and condemned. This points up the idea that Verres' crimes were damaging to Roman reputation.</p> <p>Even Romans understood and felt for the ill treatment meted out.</p> <p>Attitude of Verres and his aides towards women adds to sympathy felt towards victims.</p>	10	<p>Answers must be marked using the level descriptors in the 10-mark marking grid at the end of the markscheme, taking into account QWC when placing the answer within the band.</p> <p>Level 5 9–10 Level 4 6–8 Level 3 4–5 Level 2 2–3 Level 1 0–1</p>

Question	Indicative Content	Mark	Guidance
	<p>Lampsacum: most famous and distinguished town in Asia, people very conscious of duty to all Roman citizens, most tranquil and peace loving of all Greek peoples.</p> <p>Assessment of Philodamus and his daughter and son, and of behaviour of Romans towards them could be discussed from second passage on paper.</p> <p>Brutality of the fight at Philodamus' house Son rushes home faint with fear to save father's life and sister's chastity.</p> <p>Reaction of the people of Lampsacum; public meeting, (justified)outrage outweighs fear of Roman response to their reaction, chastity of their children must be safeguarded.</p> <p>Attack on house where Verres is staying, only ended by the pleas of better Roman citizens, who agree that Verres is appalling.</p>		

Question	Indicative Content	Mark	Guidance
2a	<p>sed pendent ... pedes But your legs are dangling. If it will help by any chance, you can insert your toes into the rail.</p> <p>maxima ... equos Now with the track empty the praetor has sent the four-horse chariots from the level starting-gate as the greatest show.</p> <p>cui ... equi I see the one you favour. Whoever you support will win. The horses themselves seem to know what you want.</p>	15 The passage has been divided into three sections, each worth 5 marks. Award up to 5 marks per translated section according to the 5-mark marking grid.	<p>[5] Perfectly accurate (as agreed at Standardisation) with one minor error.</p> <p>[4] One serious error or two minor errors, otherwise the meaning is conveyed</p> <p>[3] Most of the meaning conveyed, but several errors</p> <p>[2] Half the meaning conveyed, the rest seriously flawed</p> <p>[1] A minority of meaning conveyed.</p> <p>[0] No elements of meaning conveyed; no relation to the Latin at all.</p> <p>Consequential errors should not be penalised.</p>
2 b	<p>Vividness comes in lines 7-12, amusement in lines 13-14.</p> <p>There is much appropriate mention of emotions from the crowd-and Ovid who has a girl to win over.</p> <p>Emotional appeal to the favourite charioteer as he cautiously takes too wide a turn. <i>me miserum!</i> <i>quid facis? quid facis?</i> Repeated dramatic but appropriate questions. Use of key word <i>infelix</i> (compared with <i>felix</i> earlier).</p>	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>

Question	Indicative Content	Mark	Guidance
	<p>Then comes some commentator/authorial description of the action in the 3rd person, conveying Ovid's spectator's emotions of fear, suspense, frustration: <i>metam spatioso circuit orbe</i> <i>spatioso orbe</i> (with some separation to stress <i>spatioso</i>) and <i>circuit</i>; both phrases suggest going too far out in the turning circle. <i>admoto proximus axe subit</i>- all these words depict the next driver coming up really close, <i>admoto</i> is separated from <i>axe</i> for stress, <i>subit</i> at the line end.</p> <p>There follows a shouted appeal to the driver arising from Ovid's sense of anger/frustration at what he is doing. (Such appeals would vividly reflect real crowd behaviour.) <i>tende ...manu</i> Word order of <i>valida lora sinistra manu</i> rather chiasmic, may give some stress on the key adjectives. <i>favimus ignavo</i> a not unrealistic aside to a fellow spectator about the driver's performance. <i>revocate, Quirites et date</i> a not untypical call for action from the crowd conveying the emotions being felt by the crowd at that moment. The use of the imperatives gives force and point. <i>iactatis undique togis</i> key word choices for this visual sign for recall coming from all round. <i>en, revocant</i> another commentating aside makes the picture vivid.</p> <p>13-14 amusement in the <i>suggestion</i> that the girl puts her head right into her lap <i>ostensibly</i> to protect her hair from the draught caused by a moving toga, but <i>really</i> so that she will be physically very close to him.</p>		

Question	Indicative Content	Mark	Guidance
	<p><i>in nostros abdas</i> spondaic (mock) grave start to the line <i>licet</i> key word choice –‘it’s OK to/ there’s no problem if you..’ when he really means ‘just do it!’</p> <p><i>nostros sinus</i> separated to stress <i>nostros</i> and <i>sinus</i> key words <i>abdus</i> and <i>usque in</i> key word choices too.</p>		
2 c	<p>Any 3 of:</p> <p>He begs the favoured charioteer to fulfil their wishes.</p> <p>Her wishes are then fulfilled, as the charioteer wins the palm.</p> <p>Ovid’s own wishes remain unfulfilled as yet.</p> <p>Ovid’s palm of victory is yet to be sought.</p>	3	<p>1 mark for each point made.</p> <p>Accept interpretation of these points such as Ovid begs the charioteer to win and fulfil her wishes. Ovid does not know if the girl will say ‘yes’ to his seduction.</p>
2 d	<p><i>colle sub aprico</i> It is below a sunny hill; neat visual and pleasant detail <i>aprico</i> delayed to give it emphasis <i>creberrimus ilice lucus</i> visual detail and use of superlative; it is absolutely crammed with oaks <i>in ramis multa latebat avis</i> Many birds lay hid in the branches <i>multa</i> separated from <i>avis</i> to give <i>multa</i> emphasis <i>area ... prato</i> It is very green with a grassy meadow. <i>gramineo</i> visual word and separated from <i>prato</i> to add emphasis to it</p>	8	<p>1 mark for each reference in Latin, 1 for discussion.</p> <p>Maximum of 6 marks if only one of style or content discussed.</p> <p>Mistranslation/misunderstanding of the Latin negates the mark for the reference</p>

Question	Indicative Content	Mark	Guidance
	<p><i>viridissima</i> superlative word conveying colour detail <i>umida de guttis lene sonantis aquae</i> There are drops of gently tinkling water/a gently tinkling stream/spring <i>varias inmixtas floribus herbas</i> It contains grasses mixed with a range of flowers. Word order here intertwined to match the mixed flora.</p>		
2 e	<p>The snow is freshly fallen snow <i>recentes</i> at the very moment when it has fallen <i>tum cum cecidere</i> not yet melted by the passage of time into running water (so still pure and untainted), <i>in liquidas nondum quas mora vertit aquas</i> The milk is the freshest possible milk- it lies white in the pail <i>quod albet</i> even while the foam is still hissing on it- it has not yet had time to stop foaming. <i>adhuc spumis stridentibus</i> and it is that which has just left the sheep, <i>et modo reliquit</i> and the sheep is left dry when it goes <i>siccata ovem.</i></p>	6	<p>1 mark for Latin quote 1 mark for translation/discussion</p>

Question	Indicative Content	Mark	Guidance
2 f	<p>Candidates might discuss examples of ;</p> <ul style="list-style-type: none"> • good setting of the scenes in which relationships take place • the extended clever/witty comparison between the lover and the charioteer in poem 2. • entering into the heart of situations whose nature becomes clearer as the poem develops e.g. poem 4 • use of visual imagery and detail from everyday life • use of mythological examples • use of humour and wit • use of persuasive rhetoric and use of direct address to the lover or other interested parties • giving of glimpses of <ul style="list-style-type: none"> Ovid's character Ovid's attitudes to <ul style="list-style-type: none"> women and relationships adultery, Augustan laws, Ovid's skills as a lover or seducer, his worries or anxieties about this • glimpses of the character etc of Ovid's partners • use of poetic techniques; imagery, metre, sound and so on. 	10	<p>See Appendix 1 for level descriptors and mark allocations.</p> <p>Candidates may either present their points thematically or in a poem by poem form, but the question must be confronted, rather than answers simply retelling the poems' narratives.</p> <p>Allusions to the texts are vital.</p>

10-mark questions: Level Descriptors

Level	Max mark and mark ranges	Characteristics of performance
Level 5	9 – 10	Comprehensive answer covering most or all of the points in the mark scheme; highly perceptive response with detailed reference to the rest of the prescription; argument incisive, very well structured and developed; technical terms accurately and effectively used; sustained control of appropriate form and register; legible, fluent and technically very accurate writing.
Level 4	6 – 8	Answer covering some of the points of the mark scheme; perceptive response with some reference to the rest of the prescription; argument well structured and developed; technical terms accurately and effectively used; good control of appropriate form and register; legible and technically accurate writing, conveying meaning well.
Level 3	4 – 5	A few valid points but some significant omissions; limited reference to the rest of the prescription; argument coherent if cumbersome or under-developed; some technical terms accurately used; basically sound control of appropriate form and register; legible and generally accurate writing, conveying meaning clearly.
Level 2	2 – 3	Limited response; little or no meaningful reference to the rest of the prescription; argument coherent even if very cumbersome or under-developed; simple technical terms used appropriately; basic control of appropriate form and register; legible and generally accurate writing; clarity not obscured.
Level 1	0 – 1	Work in this band may meet some of the criteria for the band above, but on balance falls below the standard defined for the higher band; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher band.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2014

